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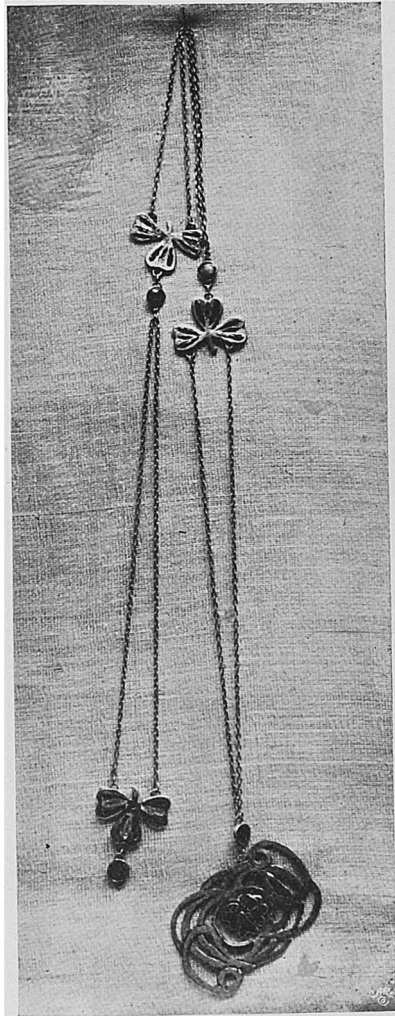
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PATTERN DESIGNS

bed-spreads, but truly my sole business here is with the designers in their employ. In one of these two there is a concealed suggestion of Paradise, the puzzle being to find it, and it is thought that a more suitable coverlet could hardly have been designed.

We have noticed Miss Fabian's work before. The last time it was a sea-nymph; this time a serene little townscape, its rivulet spanned by a bridge. She would seem to have our love of the water, and to do nothing that does not deserve to be praised. What we have had occasion to notice are lithographs, and lithography as a means of multiplying oneself is properly studied here.



SILVER ENAMEL PENDANT
BY MISS EMMELINE BAYER

The vine with its clusters of grapes which encircles Mr. F. M. Crooks's *Beaker*, seems to be as good a piece of repoussé work as any here shown, and is at any rate not out of place. The design may be a little too free, perhaps, but no freer than the drinker is wont to be. The joviality of the Wine-god is pleasantly suggested, and we are not inclined to be critical. If nothing is said of the other examples it is because we have not the space. A reputation may be made or marred by the careless exercise of the critical faculty, and to publish an illustration, is equivalent to praising it a good deal.

THE SOCIETY OF DESIGNERS. NOTE.

Our apologies are due to the author and publishers of 'Plant and Floral Studies,' Mr. W. G. Paulson Townsend and Messrs. Truslove, Hanson and Combra, Ltd., for a regrettable printer's error in the review of the book which appeared in these columns last month; an error which we fear may have led to the wrong assumption that the book was insufficiently illustrated. We desired, on the contrary, to convey a very different impression; the book is well and—for its price, 5s.—profusely illustrated. In the review the number of illustrations was given as fourteen—it should have been one hundred and fourteen.

SOME PATTERN DESIGNS OF TO-DAY

THE fashion in upholstery work can hardly be said to change so rapidly as the fashion of feminine garb—that by-word of mutability—but the change, if slower, is no less stringent in its action, though perhaps not quite so arbitrary. It might be more correct to say that the variation, while being as marked, is subject to fewer fluctuations and freaks.

Marked it is, however, and the most individual designer cannot afford to disregard it. Nor ought he, in our opinion, to wish to be able to do so. Times change, and with them national needs and desires, and whatever we



SINGLE COLOUR CRETONNE
DESIGNED BY EDGAR L. PATTISON
By Permission of Charles Hodges & Co.

may demand in the shape of prophets, for instance, the humble pattern designer has no mandate for flying in the face of a national need.

Few designers can boast of a more extended field of work in decorative design than has been that of Mr. George Randall Kennerley during a period of over fifty years. He is one of those designers who are able in their work, while obeying the varying limitations and demands which the changing conditions of commerce and methods of manufacture and the rapid growth of new national needs impose, is still able to preserve the salient characteristics which are the spice of such design.

In our illustrations of cotton tapestry, a new material, involving new methods and new treatment, Mr. Kennerley shows a masterly handling of present day *motifs*, com-

bined with a reverent comprehension of the feeling of the best Italian pattern work. Such design lends dignity to a material which in itself is not of a nature to assist the designer in producing a rich effect.

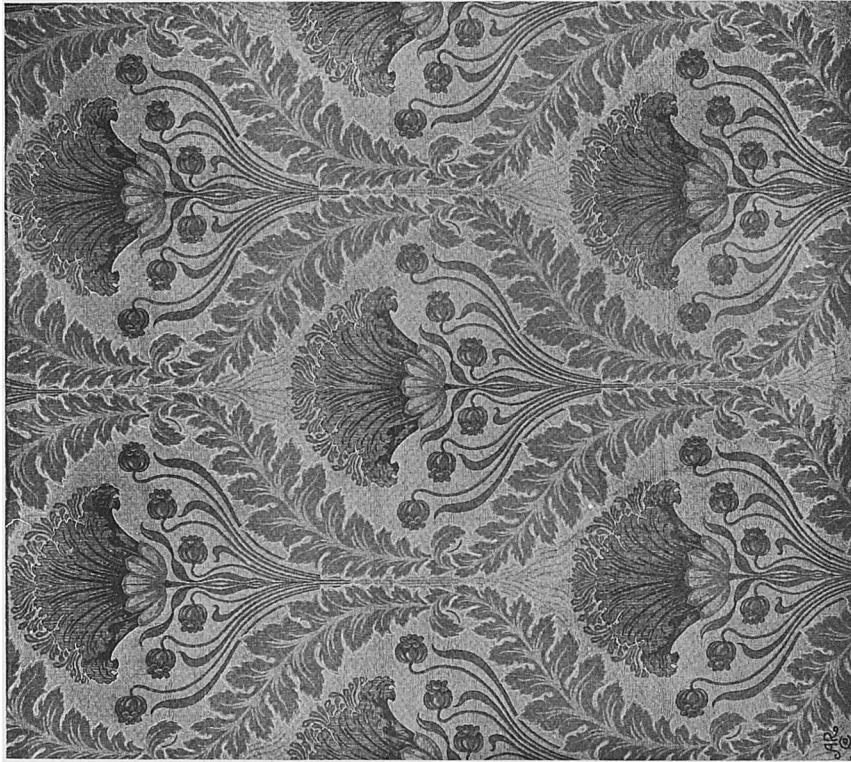
Mr. Edgar L. Pattison's work shows the influence of a different school. It is very charming in its quaint simplicity, and very suitable for the simple reversible cretonne in monochrome effects—one of the most valuable outgrowths of the æsthetic revival. This is a branch of design to which Mr. Pattison has turned considerable attention, as his work shows.

Representing schools that have approached their work by very different avenues, Mr. Kennerley and Mr. Pattison may be said to meet on the common ground of a sympathetic study and understanding of their material.

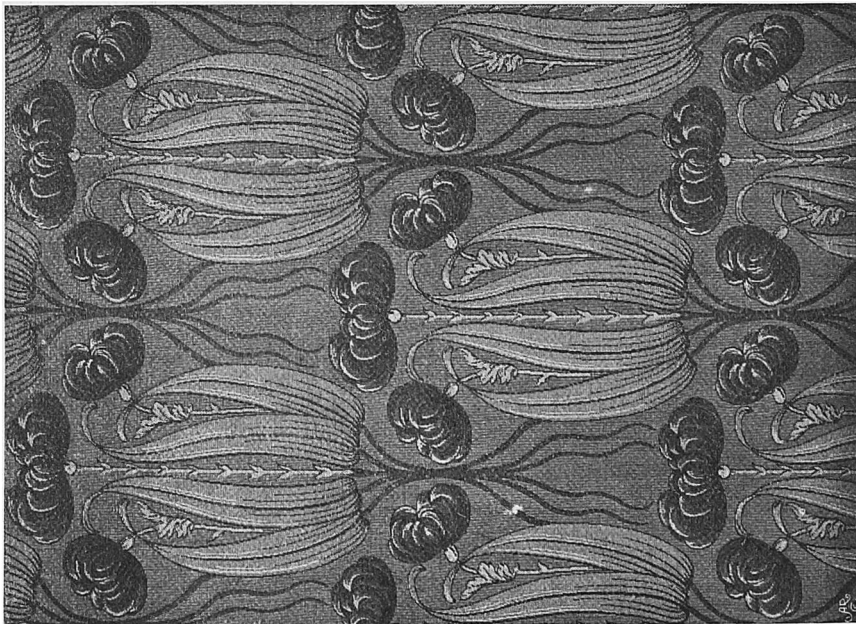
J. S. R.



CRETONNE
DESIGNED BY G. RANDALL KENNERLEY
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TAPESTRY
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